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A MEMLING FOR MR. LEHMAN.

This is in very truth, a Memling year in art collecting circles in America. Following news of the acquisition by Mr. Dreicer of the fine portrait of a young man known as "The Archer," first and exclusively announced, and afterwards exclusively reproduced in the ART NEWS, and of the beautiful and feeling "Madonna and Child," by the same old Flemish painter, secured, as was "The Archer" from the Kleinberger Galleries, and reproduced in this issue, comes the news of the purchase from Knoedler & Co., by that discriminating collector, Mr. Philip Lehman, of still another and superior example of Memling, a "Portrait of a Young Man" with a landscape background. Mr. Lehman is to be congratulated upon this addition to his exceedingly choice collection of Old Masters.

MR. FRIEDSAM'S MEMLING.

The remarkable and beautiful "Madonna and Child," one of the finest and rarest of the works of the quaint old Flemish master, Memling, recently secured by Mr. Michael Friedsam from the Kleinberger Galleries, and reproduced on this page, for the first time in this country, has an interesting history. It was for many years in the collection of Lord Northwick of England, and was exhibited in a collection of art treasures in Dublin in 1865, as by Jan Van Eyck. It later passed into the collection of Sir Charles Dilke, who exhibited it at the Burlington Club in London in 1892, again as a Jan Van Eyck. Dr. Friedländer of the Berlin Museum, who saw the picture at Sir Charles Dilke's, after close study, declared it to be by Memling, and of the date 1465. It is presumably a pendant to the well-known "Christ in the Act of Blessing," in the Kauffmann collection, Berlin.

The picture is one on whose acquisition Mr. Friedsam is to be warmly congratulated.

OBNOXIOUS LAW MODIFIED.

The obnoxious and objectionable ordinance, or rather the revival of an objectionable ordinance by the Board of Aldermen, affecting the interests of book and art publishers, dealers, auctioneers, etc., to the danger of whose enforcement on April 1 next attention was editorially called in the ART NEWS of March 11, has, through the efforts of a number of art dealers, co-operating under the lead of the Ehrich Galleries, been amended, so that dealers in paintings, drawings, etchings and engravings are exempt from the harmful provisions of the proposed ordinance.

Its amendment, so that these are excluded from its provisions, is a matter for congratulation in the fine art trade.

THE MORGAN BOOKS, \$7,500,000.

It has become known that the report, recently filed with the State Comptroller, by Mr. Thomas E. Kirby of the American Art Association and the late Charles Balmanno appraised the contents of the library of the late J. P. Morgan, including engravings and etchings at about \$7,500,000. It will be recalled that the pictures and furnishings of the library were appraised more than a year ago by a Mr. Samuel Marks, a Deputy State Appraiser, at \$253,000. The library contains over 20,000 volumes and includes examples of all the most famous early printed books. Mr. Swann who appraised the books alone, said that his valuations were conservative. For instance, there is in the collection the original Mss. of Dickens' "Christmas Carol," which is appraised at a little less than \$50,000, though it is said that it would bring at private or public sale between that and \$100,000. Other rarities are the Mss. of "Paradise Lost," "Vanity Fair," and of all the better known poems of Burns. There are, besides, Mss. and first editions of Scott and Johnson and the collection of Bibles and missals is extremely valuable, including many books illuminated on vellum by monks. The Chaucer and Shakespeare collections are very rare and excel those in the British Museum. Notable is a very rare Caxton edition of Chaucer and a first edition of the "Complete Angler," said to be worth \$5,000 or over.

A LUCKY ROMNEY SALE FIND.

The time when art "finds" can still be discovered is not past by any means. The general public will not soon forget the important Rembrandt, discovered by Dr. Valentiner in a sale here some two years ago, and now another important discovery has just come to light. In the recent Blakeslee Sale, where many good pictures, because of the great number of inferior works in the collection, brought only very small prices a genuine Romney was sold and went begging for a few hundred dollars.

The picture was cataloged as "Romney Periods," and in this country, where so many people buy names instead of pictures that immediately damned the work. This painting, cataloged as "Head of a Man, Romney Period," is in truth one of the figures in one of Romney's very important pictures. It is cataloged and described in the authoritative work, "Romney-Catalogue Raisonné," by Humphrey Ward and W. Roberts, p. 120. The picture in its original state was a composition picture, composed of three figures containing the portrait of Major Pierson, a Brahmin and his servant, and its original size was 94x60 inches. As has been done several times with art composition pictures, this painting was cut to make it more salable and the figures sold in the Blakeslee sale was one of the remaining parts.

PARTRIDGE BUYS NOTED COLL'N.

(Special cable to AMERICAN ART NEWS). London, March 23—Frank Partridge has just purchased the well known and exceptionally fine and valuable Oppenheim collection of old English furniture, etc., which he will probably send over to his New York galleries.

RICKETTS BANKRUPTCY CASE.

The creditors of Robb R. Ricketts, doing business as Moulton & Ricketts, of Chicago, in that city have received the following:

"Notice is hereby given that on April 4, 1916, at 10 o'clock A. M. the petition of Frank M. McKey, trustee for Robb R. Ricketts, bankrupt, filed on March 10, will come on for hearing in Room 437, Monadnock Block, Chicago, in which petition the trustee represents that Arthur Tooth & Sons, of London, England, filed a petition herein for the return of five certain paintings, and also filed a claim against said estate for the sum of \$175,863.49, to which claim the trustee filed objections. He filed a petition in the Southern District of New York in certain ancillary proceedings there pending, for the return of certain paintings, which property was turned over, conditionally, to said petitioner, under order of court, which matters are more fully set forth in said petition, and the trustee asks that he be given leave to accept an offer received for the compromise

CURIOUS ART INSURANCE CASE.

Judgment was delivered in London recently by Mr. Justice Rowlatt, in the action in which Lieut. Robert Rene Meyer-See, of the Zouaves, claimed £3,141 from Mr. H. S. Mountain and other Lloyd's underwriters, for a total loss, under a policy of insurance against burglary on valuable art pictures at the Marlborough Galleries, Duke St., St. James', for a claimed burglary June 17, 1915.

The defendants contested the claim, and asserted that at the time of the issue of the plaintiff's writ the claim was not proved, and that full and proper information was not given them.

Justice Rowlatt reserved judgment in order to give his reasons in detail; but he stated that he was satisfied this was a burglary within the meaning of the policy and that the Lieut. was in France at the time it occurred. It had been suggested, in a letter read in the case, that the Lieut. left for France on the day of the burglary.

Mystery of a Window.

"The circumstances of the burglary," he continued, "were unusual. It took place near Midsummer Day, when burglars were not usually very active. The police witnesses satisfied him that the window which it was said had been pushed up bore no marks to show that it had been approached from the outside, and he could only accept the theory set up by counsel for the plaintiff that the window had been pushed up by the burglar to create the false impression that entry had been secured through it from the outside.

"It seemed certain," the Justice proceeded, "that the pictures were taken by somebody who had secreted himself inside the gallery, and then departed by the door." He did not say the case was not a mysterious one, but he could not accept any view other than that a thief took the pictures.

He was of the opinion that "the issue of the writ on August 7, only nine days after the day on which the total value had been communicated and four days after the delivery of the statutory declaration, was unreasonable.

"The claim was proved by the statutory declaration and the delivery of the books," said the Justice, but as he thought that the plaintiff's conduct was unreasonable in regard to the issue of the writ he gave him judgment for the sum claimed and £83 interest, but without costs.

It is said that the costs amounted to £1,000.

The Blakelock Relief.

The plight of the painter Ralph A. Blakelock, who has lately, it is said, shown some signs of a return to reason in a desire to paint once more, and of his widow and family, has aroused great interest since attention has again been called to the facts by the somewhat sensational price, \$20,000, reached by his large upright "Moonlight," purchased for the Toledo Museum at the recent Catholina Lambert Sale. It is now proposed to hold a loan exhibition of Blakelock's works, including the canvas in question, at the Reinhardt Galleries, 565 Fifth Ave., opening April 3. This is being arranged by Mrs. Van Rensselaer Adams for the benefit of the artist, who, it is state, may be shortly released, in care of his family, from the Middletown Asylum. In the display will also be former Senator Clark's \$15,900 "Moonlight."

In the meanwhile, the Artists' Fund Society, whose attention was called to the case by the AMERICAN ART NEWS, has, through its Board of Control, arranged to assist Mrs. Blakelock with a small sum monthly for a year. The Society hopes to interest other societies. An appeal is being prepared to picture dealers and collectors to subscribe to a fund, which the Society will be pleased to administer, for Mrs. Blakelock's benefit. The pressing need, it is held, is for Mrs. Blakelock and her family, for the unfortunate artist has everything that is needed for his comfort at present.

Mr. A. Augustus Healy, President of the Brooklyn Institute, made the first donation on Wed. to the R. A. Blakelock Fund. The amount was not made public. Mr. Stevenson Scott of Scott and Fowles, 590 Fifth Ave., who purchased 3 of the artist's paintings at the recent Lambert sale two of which have been sold, sent word that he would donate to the fund, whatever profit he might make by the sale of the third work which cost him \$3,300. The Astor Trust Co. has consented to act as custodian of the fund.



MADONNA AND CHILD

Memling

Sold by the Kleinberger Galleries to Mr. Michael Friedsam

A long description of the picture is given in the Rev. John Romney Memoirs, p. 69, where it is described as "perhaps the best that Romney painted before he went to Italy." The painting was exhibited at the Society of Artists in 1771, No. 140.

It was due to the discrimination of Mr. Ehrich of the Ehrich Galleries that this painting was recognized and the picture bought by that firm. The Ehrich Galleries are to be congratulated on the acquisition of this most interesting and valuable canvas.

BAN TEUTONIC ART.

Painters, sculptors, composers, musical conductors, actors and writers have formed at Florence an association called "The Artistic Entente." The membership comprises French and Englishmen, Russians, Belgians and Serbians, and the aim of the organization is to prevent "the infiltration of Teutonic artistic influence."

HER WORK IN THE LUXEMBOURG.

A canvas by Grace Ravlin, a Chicago artist, "Femmes au Cimetiere; Tangier," purchased by the French government at the 1914 Salon, has been placed in the Luxembourg.

of said matter, whereby the trustee is to receive the sum of \$12,250 in cash and is to turn over to Arthur Tooth & Sons the pictures claimed, which he has possession of, said creditor's claim to be allowed in the sum of \$192,213.49, as prayed for in said petition.

"At the same time there will come on for hearing the petition of the trustee filed on March 10, 1916, in which he sets forth that one George H. Ainslie, of N. Y. City, filed a petition herein, claiming title to and right of possession to three certain pictures, described therein of the value of about \$10,400, who also filed claims against this estate in the sum of \$11,250; also setting forth that one John R. Norris filed an answer to said petition, claiming right to possession of one of said pictures, and the trustee asks that he be given leave to accept an offer received for the compromise of said matter, whereby he is to receive from said George H. Ainslie the sum of \$2,500, also a withdrawal of said claims filed herein in the sum of \$11,250, said three pictures in question to be delivered to said parties, as set forth in the trustee's petition.

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**THE SPRING ACADEMY.
(Second Notice)**

It was rather careless, on the part of the Jury of Awards at the current Spring Academy, to give the second Hallgarten prize to R. Sloan Bredin for his charming landscape, "Afternoon," without looking over the prizes of past years to ascertain if he had not previously been thus honored, and was therefore ineligible, when, before their eyes, in the Academy Catalog, was the printed notice of the same prize given the artist in 1914—only two years ago. So, after giving out Mr. Bredin as the winner, the Jury, was, perforce, hurriedly obliged to meet again, and this time gave the prize to Miss Christine Herter, for her decorative, well-cooled and thoughtful figure work, "Light and Shadow."

Further study—this time with a Catalog—of the pictures in the Galleries, confirms the opinion given last week that the Spring Academy this year is exceptionally well and harmoniously hung, and congratulations are extended herewith to Messrs. Irving Couse, William S. Robinson and Daniel C. French, the Hanging Committee.

The Vanderbilt Gallery.

The Vanderbilt Gallery, in particular, presents a most attractive appearance. The pictures in this large gallery, which could not be mentioned last week and which will most impress the visitor, are Bruce Crane's "December Morning" (the finest Winter landscape from his able brush he has given us in some years), Robinson's "Meadow Brook" (with tender greens); Eliza C. Moran's "New Shawl" (an effective study of reflected light); W. L. Lathrop's "Little Wills Quarry" (simple, true and strong as always); Granville Smith's "Regatta Day" (with characteristic, soft and delicate color and joyous feeling); E. I. Couse's typical, feeling Indian subject, "Autumn Melody"; F. S. Church's decorative, delicate, graceful, "The Dance," and Lydia F. Emmet's fine large three-quarter length seated "Portrait of a Child"—so rich in color quality, so fine in expression and so truthful and natural, as to confirm her claim, if this needed confirmation, to the title of America's foremost painter of children.

There are also Henry B. Kenyon's "Early May" (tender in color); Charles Basing's misty, tonal, alluring, "Staten Island Moorland"; Jane Petersen's finely, colored, atmospheric "The Pier" (full of movement and life); John Ward Dunsmore's dainty little sketch, "Petit Trianon"; Gifford Beal's strong, large "N. Y. Freight Yards"; Charles H. Davis' rich atmospheric "Clearing—Late Afternoon" (through which the "winds of Autumn blow"); Robert Spencer's tonal "Canal—New Hope"; Walter Griffin's rich-colored "Breton Fishing Village"; Dines Carlsen's (worthy son of a worthy sire), strong still-life; Gardner Symons' "In the Shadow of the Bridge"; Howard Russell Butler's large, fine conception, "Surging Seas in Sunshine" (perhaps the best marine in the display); J. Francis Murphy's delicious typical "Summer Morning" (by error it was stated last week that Mr. Murphy was not represented); Elmer F. Hudson's "Fishing Schooner" (remarkable for its rich color and true feeling); Hobart Nichols' sunny Winter landscape; Edward F. Pott-hast's "Water Nymphs" (which emphasizes

his claim to the title of the American Sorolla) and Eliot Clark's rich "Fields in Flower." Leonard Ochtman's strong mountain view, "Big Warrior"; Martha Walter's good figure work, "Brother and Sister"; F. C. Frieske's decorative, and naturally, finely colored "In the Hammock"; Ivan Olinsky's "Fire Gods"; the late Montague Flagg's finely modelled "Portrait of Artist's Wife," with an old master quality; William H. Howe's good cattle piece, "Holland Lowlands"; E. L. Blumnschein's excellent speaking likeness of Joseph Hartley, F. J. Waugh's figure work, (Is Mr. Waugh forsaking the sea for the paths of Arthur Davies?); O. D. Grover's rich "Lago Maggiore"; Ballard Williams' rich, deep-colored "Village Church"; W. T. Smedley's finely modelled "Portrait of a Man"; and Jonas Lie's truthful "Winter Afternoon" are all good.

Some good pictures in the Academy Room, some sculptures and a few miniatures which merit mention, must be left until next week for such mention.

James B. Townsend.

American Sculpture at the Gorham Galleries

It is to be questioned if ever an exhibition of sculpture was made in this country under more suitable conditions than that now on at the Gorham Galleries, 5th Ave. and 36th St., to April 15. Mr. W. Frank Purdy has arranged the display of 91 works, of garden and decorative sculpture, two being in the store, on the sixth floor, and surrounded them with suitable backgrounds and environments of greens and flowers. The pillars are covered to represent the boles of palm trees. There are fountains in number and quite a group of sun dials. Daniel Chester French is represented by a reproduction of his graceful "The Spirit of Life," and from Paul Manish's recent exhibition comes his charming garden group of a girl with deer and his Oriental sun dial. C. S. Pietro is represented by a realistic figure of John Burroughs looking across country and shading his eyes with his hand. This he calls "The Out-of-doors Man." By Robert Aitken there is a remarkably fine "Sundial" with a boy-fawn reaching to a snail on the edge. A beautiful and vigorously modeled, and as yet incomplete marble figure by Solon Borglum, is emblematic of "The Waters." Full of spirit is Henry Crenier's fountain, with a boy dancing away from a snapping turtle. Nellie Thompson has an original sculptural idea, in her little model of "The Wave," with its laughing figures. Capital is the expression of the baby Triton, in G. Moretti's "Crab Fountain." By Eugenie F. Shonard there is an artistic porcelain bird bath wall fountain, a somewhat emaciated little female figure representing "Egypt," also for a wall fountain, and a clever "Maribou" figure for a gate post. Helen Sahler's fountain shows a graceful mermaid decorating herself with seaweed. Two capital laughing "Terminal Figures" are by Sarah Morris Greene.

There is a melancholy interest in the memorial display of six works by the late Helen Farnsworth Mears. A graceful female nude is sketched by Bridget Guinness lying "By the Waters." An ambitious work by Anna Coleman Ladd shows an old man, who represents the ocean, holding up a sail which has the nude figure of a girl for the mast. Agreeably artistic is a "Decorative Relief" with a dozen allegorical figures by H. A. McNeil. Janet Scudder's female fountain figure would be more in keeping if the hair were not partly dressed. The weight is well felt in Louis Ulrich's "Boy and Shell Fountain." Grace Purden Neal sends a fine figure of a girl holding aloft a parrot and a "Turtle Boy" fountain. "The Fountain of the Rising Sun," by Adolph A. Weinman is more successful, than his more familiar "Fountain of Descending Night." Well modeled and posed is "The Voice of the Water Spirit," by Maude F. Jewett. By Sherry E. Fry there is a spirited "Goddess of the Waters" and a "Spartan Mother." C. C. Rumsey sends his "Group for a Garden Pool," and Gertrude V. Whitney her "Aztec Fountain." There is a fine motive ably carried out in Clio Bracken's "Wall Fountain," with its rim of male and female figures. Chester Beach sends his rather heavy Egyptian figure, "The Sacred Fire," and a "Boy with Bagpipe," who is capitally posed.

Others represented are Herbert Adams, V. D. Brenner, Edward Berge, Mabel Conklin, A. Stirling Calder, Rudolph Evans, Ulric Ellerhusen, A. St. L. Eberle, Harriet W. Frishmuth, Emilie Fiero, Louise A. Hobbs, A. J. Jaegers, C. L. Hinton, Maude F. Jewett, Isador Konti, Isabel M. Kimball, Evelyn Beatrice Longman, Edward McCartan, Edith B. Parsons, W. B. Haddock, R. Hinton Perry, Linsay M. Stirling, Katherine B. Stetson, Alice M. Wright, Winifred D. Ward, Julie Yates, and Valery H. Walter.

An exhibition of 128 notable examples of etchings, line and wood engravings, and lithography is on at the Carnegie Institute, Pittsburg, to April 3.

British Art at Knoedler's.

Exactly what purpose is served by the exhibition of British art, now on at Knoedler & Co., 556 Fifth Ave., it is difficult to see. The 42 oils and 44 drawings and watercolors may have a measurable success of curiosity, but it will be rather difficult to understand how they can have any decided success of esteem. There is plenty of vigorous painting and a fair amount of novelty, but half a dozen or so of strong works cannot make up for the rest. There is the almost always interesting William Orpen with the huge "A Western Wedding" with its many figures, some of them out of perspective, gathered about a wayside cross. Others of his contributions are a familiar subject, with figures under a tent "Looking Towards the Sea," a bright picture of a little girl called "Kit" and a breezy view "On the Cliff, Dublin Bay."

William Strang somewhat justifies his reputation by a common-place composition of three figures, a modern interpretation of "Danae." In this the nude figure is beautifully painted. A large decoration by J. Derrick tells with five figures the story of the judgment of Paris. The ill-formed goddesses with blue, red and yellow hair and green and yellow skins in shade are grouped about a blue-haired Paris and his emaciated friend. This apotheosis of the Gaiety Girls has more in common with Offenbachian than any other mythology.

A measure of relief is furnished by the American Charles Shannon's rather crowded but well painted composition "Delia in the House of Tibulla" and by the lovely figure of Charles Sims' "Anthea," the only disturbing note in which is furnished by the black and white striped draperies. P. Wilson Steer has a fairly well painted but utterly common-place half nude figure of a model in a "Panama Hat," and a landscape of better quality "Painswick Beacon." Another painter who has a couple of fair landscapes in one of which, "A Windy Day" there is little regard for values, is P. Connard who furnishes also a rather vulgar nude "Woman Rising from Bed." There is a sketch portrait in very poor proportion of a "Girl in a Hat," by A. E. John, among whose other contributions is a rather uninteresting "Two Roman Women."

W. Rothenstein shows beautiful color and very nice sentiment in a "Little Boy Lost." The eight contributions of Gerald Kelly are all well painted and excellent in local color. They are scenes in Burma and Mandalay and include both figure and landscape. "The Round Pond," by W. Dacres Adams, is an attractive work solidly painted. He also shows the not so successful "Staircase." Clever but decidedly painty are the contributions of W. B. Rankin. They are a bright figure of a flower girl called "Flash Emma" and a three-figure genre, "Bribery and Corruption." There are two contributions, both vigorous works, by D. Y. Cameron, "Airds" and "Rocks of Kerrera." Others represented by oils are Harrington Mann, James Pryde, William Nicholson, J. Munings, Francis Dodd, W. W. Russell, F. C. Cadell, and Charles Gere. The drawings and watercolors include some capital crayon studies by Orpen and notable landscapes by F. Dodd, A. W. Rich and Henry Tonks. Other names here are A. E. John P. F. Gethin, Rankin, P. Wilson Steer, Strang, A. A. McEvoy, Charles M. Gere, Russel Flint, Laura Knight, Munings and Russell.

Modern Eccentricities at Macbeth's.

The Macbeth Galleries, 450 5th Ave., have fallen into the "Modernists' line, with a somewhat startling joint exhibition of paintings, drawings and sculptures by Arthur B. Davies, Walt. Kuhn and Jules Pascin. Mr. Davies, a man of much talent, who is always interesting even if he is not always commendable, is represented principally by a number of female nude drawings done in white chiefly on grey paper, which are often elegant and occasionally rather unusual in pose.

Mr. Kuhn, who shows considerable skill in some of the simplest of his drawings, is often unpleasantly realistic and even vulgar in his nudes. He has also several roughly effective portrait sketches in oil and a huge and uninteresting life size figure of a female mountebank. Mr. Pascin shows a number of tropical and sub-tropical scenes with figures in the Gauguin vein which are decidedly confused in effect, though evidencing artistic ability.

In another gallery are displayed a group of admirable landscape watercolors, suggesting Japanese inspiration, by Charles H. Pepper of Boston.

Colored Prints and Monotypes at Goupils.

There are now on view at the Goupil & Co. Galleries, 59 W. 45 St., a number of artistic landscape color prints and monotypes by Beatrice S. Levy, as well as some interesting monotypes in color by Marion G. Traver. Miss Levy is particularly successful in the color prints "Dancing Aspern of Lake Minnewaska," and the aquatint "A Mountain Pass near Banff." Of note also are "The Derelict" and "Vacant Lot."

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Nathaniel Cobb at Folsoms.

Nathaniel Cobb, a painter of exceptional talent and refined and luxuriant imagination, has sent from Rome 13 paintings and several sketches in oil which are on view at the Folsom Galleries, 395 5th Ave., to Apr. 1. Mr. Cobb's works in technique are largely inspired by those of the XVI century Italian and much later Frenchmen and Englishmen, such as Watteau and Turner. The artist is an able colorist though some of his examples are almost duo or trichromatic and a number of his subjects are taken from classic and poetic legends. In "Cesare," evidently a Borgia and "La Princess Prend l'Air," he has a capital painted portrait and genre, both fine in color and quality. "Cephalus and Procris" is well composed and remarkable for its perspective and distance. Two fine companion works show "La Duchesse, le Dieu, la Dryade, et le Dragon" and "Le Prince et la Peri." Other notable examples are "The Vintage" and "Dejanira."

Manigault at Daniels.

There is an interesting show at the Daniel Gallery, 2 W. 47 St., on to Apr. 11, of a dozen odd works in oil and watercolor by Middleton Manigault, who has just returned from ambulance service in France. The chief examples, built up with solidity, in the artist's usual peculiar yet artistic manner represents a scene, which has the now familiar title of "A Town in France." Several female figures appear in the "Adagio" which is hardly as successful as some of the artist's previous figure compositions. Two watercolors, however, "Durance" which shows apparently a slave and "Savages" are masterly. "Driver C" and "Cavalry Lines" are reminiscences of the writer's recent military experiences.

Drake Memorial Exhib'n on to Apr. 10.

The Alexander W. Drake memorial exhibition in the Stuart Gallery of the N. Y. Public Library has attracted so much attention, that it has been decided to extend the date of closing to Apr. 10.

Wolf Memorial Exhib'n in B'klyn.

The Print Dep't of the B'klyn Museum announces a Memorial Loan Exhib'n of the wood engravings of Henry Wolf to open to-morrow, to April 25. Over 200 examples of the artist's work will be shown, and the exhibit will be systematic and comprehensive, of the earlier, as well as the later, stages of his art.

To Give Phila. a Collection.

It is reported from Phila. that a collector, name not announced, has offered that city, through its Chamber of Commerce, an art collection valued at \$1,000,000 provided a suitable building is erected. There are three great collections in Phila., those of the late P. A. B. Widener, to which his son to whom it was bequeathed has since added considerably, of John G. Johnson and that of the Elkins family.

Color Monotypes at Kennedy's.

There is now on view at Kennedy & Co., 613 Fifth Ave., an interesting display of 43 color monotypes by Clark Hobart, of Monterey, Cal. They are well composed and include figures and landscapes with and without figures. Among the subjects are "Colonial Ladies," "Impressionist Dance," "The Pool," "Evening Glow," "The Waterfall" and "The Beggar Woman."

For Benefit of Young Artists.

An exhibition of 55 paintings and sculptures, donated to the Society of the Friends of Young Artists for sale for its benefit, are on view at the former Blakeslee Galleries, 661 Fifth Ave. The notable group of sculptures includes Mrs. H. P. Whitney's gifts of a bronze reduction of her "Caryatid Fountain" and a bronze "Head of a Spanish Peasant." C. S. Pietro sends among other examples "John Burroughs—Summit of the Years" and Sarah Morris Greene a "Laughing Faun." C. S. Paolo contributes a replica of his goat "Nanni," which also appears at the Academy, and A. Stirling Calder a "Virgin and Child." By the late Helen Farnsworth Mears there is a portrait in bas relief of her master, the late Augustus Saint Gaudens, and two seals are by Chester Beach.

Among the paintings is prominent a little girl's head called "Gypsy," by Robert Henri. J. Alden Weir sends a watercolor "Road to Chilham" and Cullen Yates "Autumn." J. Carroll Beckwith has "Christmas Night" and J. Montgomery Roosevelt "Cigarettes." "Summer Days" is by Arthur Dawson and "The Storm Line" by Elliot Daingerfield. Others represented are Prince Pierre Troubetskoy, Augustus V. Tack, F. Luis Mora, Jonas Lie, S. K. Hesh, De Witt Parshall and Paul Swan. Various entertainments have been arranged during the exhibition.

Americans at Strauss'.

At the galleries of Mr. J. H. Strauss, 275 5th Ave., there are on view to Apr. 8, 16 works by American artists. By George H. Bogert there is a fine landscape, and George M. Bruestle shows a strikingly true effective "Summer Sunshine." "Grey Weather" is an unusually good example of the late F. K. Rehn; William A. Coffin has a tender "Morning" effect and Albert Groll a spacious view of the "Acama Valley, N. M." A spirited "Head of a Young Girl" is by W. M. Chase, and E. Irving Couse is represented by the "Water Shrine," a very good example. By J. F. Murphy there is a "Late September" landscape, and by Mrs. Murphy a nicely handled figure of a woman writing called "The Green Quill." Others represented are Guy C. Williams, Child Hassam, Henry Mosler, E. H. Potthast, F. Louis Mora, Alfred Hensby and M. J. Bloodgood.

Works by George Wright.

A most interesting artistic personality is George Wright, who shows at the Whitney-Richard Galleries, in the Holland House, 5th Ave. and 30th St., to Apr. 5, some 60 sketches and small pictures and watercolors. The smaller works, many of which are executed on both sides of the paper are chiefly taken from the artist's sketch book, and some of them appeared some years ago in Scribner's Magazine. They are capital colored impressions touched up with pen and ink. These include many quite inimitable Paris scenes, full of the bustle and movement of the streets and some views in other parts of France and in Germany. Among the watercolors are delicately artistic landscapes and various spirited views of Rothenburg, which reproduce scenes of the middle ages.

Miss Brumback's Pictures.

At the Petrus Stuyvesant Club, 129 East 10th St. the walls are graced by a number of charming canvases by Louise Upton Brumback. In one Gloucester picture the steeple of a quaint white church rises above the unpretentious houses, nestling among trees in their luxuriant summer garb and over the river, in the background, a mountain village gleams opalescent through a haze. In another one sees nature inert with a heavy mantle of snow. A road, running along the edge of a wood is shown and the atmospheric effect and play of light and shadow are admirable. Nocturnes and day time glimpses of Cos Cob, Gloucester, etc., are direct, frank bits of realistic painting, pleasing in color.

Edward I. Farmer

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GREAT IMPORTANCE.**Blue Dome Display.**

The current exhibitions at the Gamut Club, 69 W. 46th St., on to Apr. 5, consists of some 20 odd examples of work done by the Blue Dome Fellowship, of which Dewing Woodward is the president. Miss Woodward, herself shows several interesting works, in which nudes figure, and also a capital picture of a child playing with paper dolls. Florence Rolfe pictures "Winter at Shady" with success, and Lillian Whish has an attractive view of "The Brook" at the same place. "Altar Fires" and "Pipers" are credited to Louise Johnson. There is also a bright effect of afternoon sun by Helen F. Penniman, and Henry Albright besides a clever out-of-door nude has also a landscape called "Blue and Silver." Among others represented are Edmund and Florence Rolfe, Remington and Anne Schuyler, Beatrice Montizambert, and Sophia Schuyler Dey.

Municipal Art Society Show.

The annual exhibition of architecture, painting and sculpture by members of the Municipal Art Society will be held in the

An Unusual Art Catalog.

The catalog of the 87 old and modern paintings by the Great Masters, owned by Mr. John Anderson, Jr., which are to be sold in the Plaza Ballroom on Thursday evening, April 6 next, following their exhibition at the American Art Galleries, to begin April 1, is an unusual one, in that the old and, it would seem, outworn custom of having a written perfunctory description of each canvas opposite the illustration of the same or even when a work is not illustrated, has been broken. The description of each painting in Mr. Anderson's collection is left to the reproduction and the note under each work's title, are limited to interesting and instructive statements relative to the painting itself and to its painter.

The catalog is an exceptionally handsome one, both in typography and illustrations, and is accompanied by an interesting and instructive series of monographs, written by Mr. Anderson himself, on the examples of Rembrandt, Raphael and Van Dyck in his collection.



Photo (C) by N. E. Montross

DE PROFUNDIS
Horatio Walker

In Spring Academy Exhibition.

Galleries of the National Arts Club, April 20-May 5. The press view and reception will be on April 19. The dinner and annual meeting of the Society will be held on April 24. A section of the exhibition will show the work of the Municipal Departments. The exhibition committee consists of H. K. Murphy, H. A. MacNeil, G. W. Breck, C. D. Lay, B. G. Goodhue, H. A. Jacobs, C. R. Lamb, E. V. Meeks, and W. N. Taylor, chairman.

Early Engravings at Keppels.

The current exhibition at Frederick Keppel & Co., 4 E. 39 St., is of engravings of the early German and Italian schools. The former include examples of Schongauer, Durer, Van Meckenem, Van Leyden, Altdorfer, Behan, Barthel Hans, Zatzinger, Krug, Lautensack, Binck and Aldegraver. Among the latter are examples of Pollaiuolo, Di Barbari, Da Ceseno, Mantegna, Andrea, Da Brescia, Da Modena, Veneziano, Da Ravenna and Campagnola.

WALKER'S "GETTYSBURG."

James Walker's canvas, "The Battle of Gettysburg," a work which required eight years to paint and which shows 25 square miles of the Gettysburg battlefield, is now on exhibit in Room 132 of the Senate Office Building in Wash'n. Congress is considering the purchase of the picture and depositing it in the Lincoln Memorial, now being erected on the Speedway.

OLD HOGARTH (?) ART SUIT UP.

The old suit of the trustee of the estate of Tomlinson & Humes, a former Chicago art firm, against Eli P. Clark for the possession of 12 oils attributed to Hogarth and said to be valued at \$500,000, and which are now in a Los Angeles warehouse, has been taken on appeal from the Los Angeles district court to the U. S. Circuit Court of Appeals.

"THE RIGHT TO CRITICISE."

Charles A. Kinney, graduate of the Chicago Art Institute, was arrested recently when he insisted that he had a right to enter the building against the orders of the guards. Kinney was dismissed from the institute some time ago for criticising its policies. He retaliated by publishing a book deriding those who had offended him and was then forbidden to enter the building again.

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VALENTINER IN BODE'S PLACE?

It is reported that Dr. Wilhelm Valentiner, who is still Curator of Decorative Arts at the Metropolitan Museum, although he has been serving with the German army since the outbreak of the war, is to succeed Dr. Wilhelm Bode, whose pupil he was, as Director of the Kaiser Frederick Museum at Berlin.

Some time ago Dr. Valentiner was ordered from Munich to duty at the War Office in Berlin. No confirmation of the report can be obtained from the Museum officials, as the ART NEWS goes to press.

GETS BORGLUM BRONZES.

Mr. Ralph Booth has donated a group of 6 bronzes by Solon H. Borglum to the Detroit Museum, and Mr. George G. Booth has made to the same institution an indefinite loan of 3 important bronzes by Paul Manship.

Some 18 fine marines by William Ritschel are at the Museum to April 1. They are all representative examples of his strongest work.

Gari Melchers' religious canvas, "The Communion," owned by Cornell University, is also on view.

SARGENT COMING HERE.

A special cable to The World from London says that John S. Sargent, who for many years has been a resident here, has booked passage on the Nieuw Amsterdam for New York. It will be his first visit in several years, and the reason for it is the source of much speculation in the American colony in London.

MEXICAN ART EXHIBIT FOR N. Y.

The Mexican Carranza administration plans to hold in N. Y. City in March, 1917, an exhibit of Mexican art, music, architecture and allied works. While the Carranza troops are chasing Zapata and the U. S. troops Villa bandits, through the provinces, the office of bellas artes is canvassing the republic for composers, painters and draftsmen who may desire to present typical Mexican works.

SPRING ACADEMY SALES.

The sales at the current Spring Academy exhibition in the Fine Arts Building, up to yesterday morning were as follows:

| Paintings. | |
|-----------------------------------------------|-------|
| "A Village Street," L. Henry..... | \$500 |
| "Dutch Bottles and Jug," Dines Carlsen..... | 180 |
| "Pigeon Coop," Ernest Lawson..... | 500 |
| "Ice Bound Branches," Douglas Parshall..... | 85 |
| "Old House and Lilac Bush," Eliot Clark..... | 150 |
| "The Waning Day," Ben Foster..... | 2,500 |
| "Close of November Day," W. Merritt Post..... | 1,000 |
| "A Young Mother," Ivan Olinsky..... | 1,000 |
| Sculptures. | |
| "Syrinx," C. L. Hinton..... | 600 |
| "The Quest," Sergeant Kendall..... | 500 |

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A. Kassof, 3 Greenwich Ave.
Charles Zito, 179 Columbus Ave.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger, Andrews-Canfield, and the Catholina Lambert Picture Sales, is now ready.

BLOT ON SPRING ACADEMY.

We are not only surprised, but amazed, that an artist of such standing and reputation as Sergeant Kendall should have sent to the current Spring Academy—and, with his privilege as an Academician, have had hung on the line—such a picture as that entitled "The Sphinx" now on view in the Centre Gallery in the Fine Arts Building.

The fact of this picture's presence in the popular exhibition, through the old time and long adversely criticised Academician's privilege of having his works admitted to and hung at Academy displays—emphasizes strongly the need of the abrogation, or, at least, the modification of this old privilege. We firmly believe that no Academy Jury would have passed such a work or permitted its hanging had it been in their power to exclude it.

The fact that this repellant work—for it is nothing else—should have been shown without opposition at the last annual exhibition of the Art Institute in Chicago—a city in which the police "pulled" Chabas' pure and lovely "September Morn" as indecent—does not justify its acceptance in New York and especially by the old National Academy, which veteran Institution has hitherto always stood for the good in art and the elevation and education of the public art taste. The Academy, in fact, has hitherto been considered a "Custos Morum" as well as a Custos Artium.

The picture—we do not hesitate to say—and we are convinced that in this opinion we have the support of all true art lovers and right thinking people—is unworthy of the artist and of American art. It is not only suggestive in the extreme—but decadent in idea and conception. Far better that the Academy should exhibit the deformed figures that pass for human beings in the works of such so-called "modernists" as the Zorachs and some of their fellows, than to have admitted this canvas, degrading to the young, and false to every conception of the true and beautiful. And it is not a good work of art—the face is not well modelled, the values are not true and the pose is not only repulsive but almost impossible. And this from Sergeant Kendall—erstwhile a painter of pure mothers and children—and in whose former pictures a rare refinement of feeling and expression were their most delightful features. Was "The Sphinx", of course, inspired as to subject by Kipling's "Vampire," painted by Mr. Kendall and sent to the Academy in deference to the wave of so-called "new art" and new ideas that is now sweeping over the land in painting, sculpture, and even poetry, and to make a sensation?

HACKLEY GETS NEW PICTURES.

The Hackley Art Gallery, Muskegon, Mich., has added 5 canvases to its permanent collection, the result of Director Raymond Wyer's purchases at the recent Blakeslee sale at the American Art Galleries, N. Y. These are: "Portrait of Young Lady," Clouet School; George Pencz's "Portrait of a Lady"; "Three Men" (fragment), by Van Den Eeckhout, and 2 sketches by William Orchardson.

THE BLAKELOCK MATTER.

It is paradoxical that the fact of pictures by the unfortunate American painter Blakeslock having brought sensationally high prices at the recent Lambert sale, seems to have been necessary to direct the attention, even of the art public, to his condition, and the needs of his family. We have called the attention of our readers, from time to time during the past few years to the Blakeslock case, but in this over-commercialized country and period, the appeal of high money figures to the public has alone, at last, influenced a movement of relief through certain channels for the artist who is not in need himself of creature comforts—all he can enjoy. The Artists' Fund Society has more wisely, and not so influenced by the high prices for Blakeslocks of the sale, voted a monthly sum to Mrs. Blakeslock and her family.

Why would this not be a good time to start a movement, similar to that under way in France when the war came, for legislation that would compel the setting apart of a certain percentage of the sale price of artists' works, while living, for the support or benefit of their families or heirs after their death?

ALTMAN MEMLING ENDORSED.

Some aspersions upon the correctness of the attribution of the "Portrait of an Old Man" in the Altman collection in the Metropolitan Museum to Memling, having been recently published, it is interesting to know that the Museum authorities have a letter from no less an authority than Dr. Freedlander of the Berlin Museum, at testing its authorship by the early Flemish master.

The picture, it would seem, is too well known to make reflections upon its authenticity at this late day either safe or wise. It was in the famous exhibition of old Flemish art at Bruges in 1902 and was then attributed to Van Eyck. Afterwards both Dr. Freedlander, and Weale, another authority of repute, pronounced it a genuine and fine example of Memling.

"SUPERIOR"—NOT "INFERIOR."

The Linotype machine, especially when combined with careless or unintelligent proof reading, can cause more annoyance than any later human labor-saving invention. This machine, and inexplicable carelessness in proof reading, made us say last week in our story of the two interesting pictures by Terburg and Goya, that Mr. Charles P. Taft has added to his choice collection in Cincinnati, that these were "inferior" examples of the painters. We can only hope that the context of the article enabled our readers to see that we intended to designate these fine works as "superior," not as "inferior" examples.

Nicholas R. Brewer is showing 60 oils at the gallery of the Cedar Rapids (Iowa) Art Ass'n. There are portraits, figures, land and sea scenes.

Mr. Eugene Glaenger, of Jacques, Seligmann & Co., left the Hospital this week after a severe operation, happily convalescent.

OBITUARY.

Henry Wolf.

Henry Wolf, the famous American wood engraver and member of the Academy of Design, died at his home in this city on March 18, in his 64th year. With the exception of his friend, Timothy Cole, he was the last of the great wood engravers of the modern American school, which flourished most luxuriantly over a quarter of a century ago. Mr. Wolf, whose death will be widely regretted, not only on account of the loss to art, but because of his many estimable personal traits, was born in Ecksweishem, Alsace, and became a pupil of Jacques Levy, then a famous engraver at Strassburg. He came to this country in 1871 and soon became noted for his work, notably in Harper's and the Century magazines, and on the passing of the fashion of using his art for illustration, continued to produce blocks, proofs from which were eagerly sought by collectors. Among Mr. Wolf's most notable blocks were a series of American artists, the portraits of Carlyle,



THE LATE HENRY WOLF

Lincoln, Joseph Jefferson, "The Evening Star," "The Morning Star," "Morning Mists," "The Duck Pond," "The Scattering of the Mists," "Evening," "Lower New York in a Mist" and "Swan Lake, Central Park." Mr. Wolf, who was a life member of the Lotus Club, was chosen in 1905 an associate of the National Academy and three years later was made a full member. He also belonged to the American Federation of Arts, the London International Society of Sculptors, Engravers and Painters and the Paris Union Internationale des Beaux Arts et des Lettres. He was a member of the juries at the International Exposition in Paris in 1889, at Buffalo in 1901 and at St. Louis in 1904. At the French Salon in 1888 he received an honorable mention and at that in 1895 a gold medal. At the Chicago Exposition in 1893 he was awarded a first class medal, received a silver medal in 1903 at Rouen, and a gold medal at St. Louis in 1904. He was awarded a grand prize at the Panama Pacific Exposition. Mr. Wolf is survived by his wife, who was Miss Rose Masseé, and a son, Austin Wolf.

THE MARCH BURLINGTON.

The March number of the Burlington Magazine has for a frontispiece, a reproduction of Durer's india ink drawing of "The Brazen Serpent," in the collection of M. Eugene Rodrigues of Paris. This is accompanied by a short comparative criticism by Campbell Dodgson. Horatio R. F. Brown writes of Com. G. T. Rivoira's latest volume on Mussulman Architecture and Edward Speyer of the portraits of "Mozart at the National Gallery" and elsewhere. S. Squire Quigg, M. D., concludes his remarks on "Art and Medicine" and Amanda Coomaraswamy the discussion of the Buddhist Primitives. Hamilton Bell tells of Mr. C. L. Rutherford's Chinese bronzes and Sir Martin Conway gives an account of the "Mrs. Grundy of Furnes," who was Alienor Vicomtesse de Furnes, daughter of a maid of honor of Isabella of Portugal, third wife of Duke Philip the Good. Walter Sickert discusses "The True Futurism" and holds that art systems and theories are generally disastrous in practice. The Burlington may be had of James B. Townsend, 15 E. 40 St.

LONDON LETTER.

London, March 15, 1916.

In addition to the Meyer-See case which has now been decided definitely in favor of the plaintiff, though no costs were allowed, there have lately been several instances in which the affairs of the art-dealing world have occupied the attention of the Courts. One of these was the action brought against Messrs. Agnew for the recovery of the sum of 1,000 guineas alleged to be due on account of an introduction effected on their behalf in regard to a Gainsborough portrait of Mrs. Annie Horton. This picture was bought by the firm in question for the sum of 10,000 guineas but the defendants denied that its purchase was due to the plaintiff's intervention, the original negotiations having fallen through and the picture being subsequently offered to other persons. It was not until a couple of years later that Messrs. Agnew actually purchased the painting, another individual then acting as intermediary. The judge's decision was that the plaintiff had failed to prove "efficient cause" of the selling of the picture, and accordingly gave judgment in favor of Messrs. Agnew. This ruling is of particular interest to the trade, for cases of this character are by no means rare. The judge held, very justly, that had he decided in favor of the plaintiff, it would have implied that an introduction of the kind having once been effected, the party so introduced could never after effect purchase without making payment of commission.

Another case of litigation was involved by an action brought by Mr. Albert Amor against Baron de Forest for some £1,000 said to be due for professional services in regard to the purchase of works of art on commission, the valuing and cataloging of the Baron's silver and old furniture, as well as in connection with the supposed robbery of certain works of art afterwards found to be reposing in the Baron's safe. The Baron is disputing the charges made by Mr. Amor in regard to the various items as unfair and unreasonable, but the hearing has now been adjourned. The charge made for the cataloging of the silver plate, which was valued at a total of £10,750, was calculated at 1%.

Still another case, which is not without interest to the art-world, is that in which the proprietors of "Punch" sue a music-hall agent for infringement of copyright in reproducing, by means of stage tableaux, certain well known cartoons which have appeared in their pages, notably Sir John Tenniel's famous "Dropping the Pilot." Judgment was entered for "Punch" with costs.

Pennell Exhibition.

Joseph Pennell, who I understand, has determined to take up his abode once more in America, forsaking the London which has shown him so much appreciation, has an interesting exhibition at the Leicester Gallery of drawings and lithographs of "Germany at Work," made before the outbreak of the War, while the artist was arranging the Anglo-American section of the Leipzig Exhibition. During those months he made many sketches in the dockyards, steel works, and coal mines and even in Krupp's works at Essen, opportunities which gave him material for depicting that inherent romance which he knows so well how to develop in themes which are derived from labor and industry. Pennell is, perhaps, a little inclined to overinsist upon the wonder and beauty of his subject and to sacrifice strength to mere picturesqueness; still, the show is an impressive one even though it cannot be said to contain work that can be fitly called the artist's best. But it is not altogether easy to sympathize with the point of view of the artist when he asserts that an erection of steel and iron is finer than any mediaeval castle and that a cathedral is less beautiful than a shipyard! Indeed, his judgment appears just now to be a little ill-balanced, the vast proportion of Germany's activities in regard to labor apparently overshadowing for him the merits to be found in manifestations of energy on a less gigantic scale.

New Christopher Wren Rooms.

An interesting discovery has been made in the neighborhood of Fleet Street where several rooms, undoubtedly designed by Sir Christopher Wren, are found to be still extant, although it was generally believed that the last vestige of the great architect's work hereabouts had long since been destroyed by fire. These rooms, which belong to a house in Crane Court, are remarkable for the rich beauty of their ceilings, which bear deep flowered mouldings surrounding handsome panelling carried out in heavy plaster, and so elaborate in conception as to suggest the idea that they may have been originally designed in preparation for some more important work. The building is now used as a publisher's storeroom.

L. G. S.

CHICAGO.

The exhibition of prints of various kinds under the auspices of the Chicago Society of Etchers, at the Art Institute attracts throngs of visitors. Three of Timothy Cole's fine wood block reproductions of "The Pearl Necklace," "The Lace Maker," and a copy of Seymour Thomas' portrait of President Wilson, are loaned to the show by the Brotherhood of Chicago Engravers.

The Palette and Chisel Club is showing 44 oils by St. Louis artists, among which the examples of E. H. Wuerpel and O. E. Berninghaus are the best. Wuerpel's "Gray Afternoon," and "Opalescent Mist," Berninghaus' "Taos," "Trail of the Wagon Train," and "The Tribe's Scout," Paul Berdanier's "A Winter Afternoon," Tom Barnett's "Moonrise," Carl Waldeck's "Ozark Farmer," Arthur Mitchell's "Autumn," F. R. Neuman's "Old Churchyard," Mrs. Cherry's "White House," Kissack's "South Window," Charles Gault's "Japanese Holiday," Frank B. Nuderscher's "Breath of Spring," F. G. Carpenter's "Decorative Figure," and W. J. Loneragan's "Merlyn," all demand notice.

Director Carpenter of the Art Institute and Carl N. Wertz of the Academy of Fine Arts are staging an exhibit of applied design of dress-art evolved by The Fashion League of America at the Blackstone Hotel. Mr.

cial Club of that city. The canvases were painted last Summer, while the artist was at San Miguel.

H. Effa Webster.

PHILADELPHIA.

The Art Club opened its 22nd Annual Exhibition, now open to Apr. 9, and has 103 oils. Many excellent American landscapes by painters of the standing of young Garber, Farley, Nichols, Miss Ball, Wagner, Redfield, are to be seen, and there are portraits such as of John Huneker, by Rittenberg (quite the strongest work in that class), "Two Boys," by Alice K. Stoddard, clever, but a bit careless, a charming little girl, and of "Evelyn Yerkes," by Leopold Seyffert, who also contributes a portrait of Miss Frazier, equally good. Every man with real red blood in him will appreciate the charm of Louis Kronberg's ballet girls, "L'Habilleuse," and "Before the Dance," and mysterious beauty is seen in Charles Rosen's "Veiled Sunlight," and Cesare Ricciardi's "Moonlight." Joseph T. Pearson treated in a way peculiar to himself yet most interesting and beautiful in tonality.

The watercolors and pastels at the Sketch Club number 88 and are arranged mainly in groups of the principal exhibitor's work.



MAVERICK FOLK FEAST

Dewing Woodward

At the Blue Dome Fellowship.

Wertz arranged an exhibition of this kind at the South Shore Country Club, also. Mr. Wertz has developed a department at the Academy for the training of students in drawing and coloring costumes.

Portraits, landscapes and marines by Christian Abrahamson are on view at a local gallery and include the portrait of Frank Baackes from the Institute show, and portrait sketches of Lillian Westerland, Elizabeth Holland, Helen Taylor, Melba Kinsman, Jans Janson and Dr. Bauback. A full length portrait of Max Kramm is well painted as are also those of Louise and Mary Fenton. The portrait of N. V. Lindsey with face unlifted is attractive. Abrahamson is one of the younger local artists, and some six years ago his work at the Students' League show attracted attention and since that time he has grown rapidly in the quality of his art, and his work appears in the important exhibitions of the larger cities.

There's a collection of lithographs, in colors from Belgian villages, French towns, and from Paris, all of the famous period environing 1830, at a local gallery.

Royal H. Milleson has sent a collection of his paintings, by request, to Las Vegas, New Mexico, for exhibition in the Commer-

such as Fred Wagner (6), Herbert Welsh (6), E. S. Clymer's (8), J. J. Dull (6), and M. W. Zimmerman (5).

Some 113 works in color carried out in varying media, make up the 19th annual exhibition of the Plastic Club now on to Apr. 2. One of the best portraits shown is of Miss Nina B. Ward by Henriette L. Stadelman. As Miss Ward is a clever portrait painter herself, the picture has a double interest. Two figures, well painted by Mary Audubon Post entitled "The Blue Door: Holland," command attention as do some cleverly painted flowers by Edith M. Mann.

The Penn'a Academy has purchased from the current annual exhibition for its permanent collection, W. H. K. Yarrow's "Orchard," Martha Walter's "Portrait of Dorothy Lee Bell," and Karl Anderson's "The Heirloom."

"Leila," by Alice Kent Stoddard, a local artist, has been awarded the \$100 Fellowship Prize at the Penn'a Academy exhib'n.

George Demetrios, a 17-year old student, has won the Edmund Stewardson prize of \$100 in gold for sculpture at the current Academy display. He has been in this country only four years.

Eugene Costello.

FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York)
"The very nature of Painting saves it from the usual defects of Poetry, its sister art. In lyric painting the emotion is either caught or missed. For pigments, unlike words, will not easily permit the high mood of the moment to degenerate into a moral, or to overflow into a reminiscence, or to rise into a formless and variegated cloud-bank of prophetic postulate."

PARIS LETTER.

Paris, Mar. 15, 1916.

A most pathetic exhibition of art was opened this week at the Petit Palais in the Champs-Élysées. The collection consists of relics of the devastated cities of Belgium, but chiefly of Ypres. The great oaken door of the Market Hall is there. It was recently saved under German bombardment by a Belgian named Dhucque, who got some soldiers to aid him in the perilous work. Some of the statues shown are tinged with a peculiar green, said to be due to the effect of gases emitted by exploding bombs. There are some beautiful XVII century choir-stalls, all that remains of the superb interior furnishings of the cathedral of Saint-Martin at Ypres.

On of the most emphatic commentaries upon the spirit of the French nation in the most fearful crisis of its history is the Triennial Exposition in the Tuileries gardens. The soldiers of the Motherland are fighting within a hundred miles of Paris, but French civilians, those who are incapacitated from bearing arms, neither lose their composure nor abandon the normal objects of their existence. The walls of the old tennis hall on one of the Tuileries terraces bear witness to this. Here is full evidence that the artists of France still bravely stick to their hopes and their ideals. France is creating art, while Germany is destroying it. This is the proud note of the French press in contemplating this marvellous manifestation of energy and fortitude.

The pictures and sculptures exposed may be said to be a message from those who lead the esthetic movements in French life to their countrymen, both on the fighting line and in the rear or the war zone. For the French soldiers follow with keen interest all that takes place in France.

The Triennial Salon.

The Triennial is strikingly free from pictures of war, either symbolical or realistic. It is representative of normal life. There is evidence everywhere, nevertheless, of greater gravity of effort than could be noted in the principal Salons before the war, an absence of frivolity and a sane lack of ultra cynicism and decadent sensuousness. Certain artists who before made their chief appeal through such a medium, now seem to disdain it.

The exhibits that give text to most discussion are unquestionably those of Renoir, Degas and Marquet. Renoir shows a bronze "Venus Victorieuse," of godlike dimensions, which is one of the few specimens of his work in sculpture that the public has ever had the opportunity of seeing. This and his large canvas, "Eurydice," ought to be judged together. I know sensible artists who profess the greatest admiration for both, but I think that even a tyro can without difficulty discover their faults. The Venus is wonderfully strong in modelling, but totally lacking in ideality. It seems passing strange that a great artist should take a woman of a coarse popular type to reflect his conception of the acme of feminine beauty. In the Eurydice there is a seemingly naive disregard of the canons of design. But the modelling and the color are still such as have given Renoir his fame. How much of the faultiness of his present work is to be attributed to the pitiless rheumatism that has made it a martyrdom for him to work at the easel I am unable to say.

Work by Degas.

Degas, the most modest of really great artists, has two figures which impress one with a penetrating sense of their living entity. The propriety and sobriety of the coloring are also a convincing element. Albert Marquet's single nude is one of the most remarkable pictures that have been seen in Paris for a long time. It is one of the few works of its kind that impart a feeling that there is solid flesh, not merely paint-smeared canvas, behind the vivid skin to which the artist has given a daring, yet a thoroughly natural, luminosity. The pose is bold, almost audacious, yet the picture on the whole has the cold finality, the esthetic absolutism, of a Greek drama; and vulgar and prudish censure of it would fail.

Besnard does not shine in the small canvases which he has sent from Rome, "La Chambre Ardente du jeune Bruno Garibaldi." It is valuable solely as a study in color and tonality. As a picture it is too confused and too ultra-impressionist. La Gandara's frozen figure-portraits are as lifeless, as much like fashion plates as ever. The one landscape by Harpignies is in his poorest manner. Le Sidaner has a view of Trafalgar Square which reveals the ultimate possibilities of the pointillist method of painting. René Ménard's landscapes, well described as having a Virgilian quality, and those of Maurice Chabas, also suggestive of the pastoral poetry of the ancients, are very fresh and charming.

Eric Tayne.

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Anderson Galleries, Mad. Ave. at 40 St.—Rare Books, Autograph Letters, and Mss. from the Huntington, Bixby, and Church Libraries. Paintings (from Mar. 28) by Old and Modern Masters.

Anderson Gallery, 15 E. 40 St.—Exhib'n by Advanced American Modernists, to Mar. 31.

Studio of Mme. Marie Apel, 3 Washington Sq. N.—Charcoal Portraits and Paintings by James Britton, to Apr. 7.

Arlington Galleries, 274 Madison Ave.—Works by Richard Blossom Farley, extended to April 1.

Berlin Photographic Co., 305 Madison Ave.—Paintings and Drawings by David Karfunkel.

Blue Dome Galleries, 37 Madison Ave.—Paintings and Lithographs by Bolton Brown, to Apr. 1.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of Far Eastern Pictorial Art.

Braun & Company, 13 W. 46 St.—Futurist Paintings by Frances S. Stevens, to Mar. 27.

Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pana-Pacific Exposition.

Catherine Lorillard Wolfe Art Club, 802 Broadway.—Annual Exhib'n to Mar. 31.

City Club, 55 W. 44 St.—Works by Ernest Lawson.—Portraits of Women and Children to follow.

Daniel Gallery, 2 W. 47 St.—Works by Middleton Manigault, to April 11.

Durand-Ruel, 12 E. 57 St.—Works by El Greco.

Ehrich Galleries, 707 5th Ave.—Works of Greco, Goya and Zurburan to Mar. 18.

Folsom Galleries, 396 Fifth Ave.—Works by Nathaniel Cobb, to Apr. 1.

Gamut Club, 69 W. 46 St.—Work by the Blue Dome Fellowship, to April 5.

Gorham Galleries, Fifth Ave. & 36 St.—Recent Decorative Art by prominent American Sculptors, to Apr. 15.

Goupil Galleries, 58 W. 45 St.—Colored Prints by Miss Beatrice S. Levy and Monotypes by Marion Gray Traver, to Mar. 31.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays—fee \$1. Benefit Families of French Sculptors.

Louis Katz Galleries, 103 W. 74 St.—Watercolors of Bird Life by H. C. Denslow, to April 1.

Kennedy & Co., 613 Fifth Ave.—Color Monotypes by Clark Hobart.

Keppel & Co., 4 E. 39 St.—Engravings by Early Masters, to Apr. 8.

Knoedler Galleries, 556 Fifth Ave.—Works by Augustus John, William Orpen, William Strang, P. Connard, Charles Shannon, Will J. Rothenstein and others, to April 1.—Portraits by Irving R. Wiles, Mar. 27-Apr. 15.

Little Gallery, 15 E. 4 St.—Spanish and Italian Laces.

Macbeth Galleries, 450 Fifth Ave.—Paintings, Drawings and Sculpture by Arthur B. Davies, Walt Kuhn and Jules Pascin and Watercolors by Charles H. Pepper, to April 4.

Metropolitan Museum, Central Park at 82 St. East.—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Pictures by Gari Melchers to Apr. 1.

Municipal Art Gallery, 16 St. & Irving Pl.—Artistic Posters, to Mar. 25.

National Arts Club, 119 E. 19 St.—Exhibition of American Printing by the American Institute of Graphic Arts, Mar. 30-April 16.

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Ralston Galleries, 567 Fifth Ave.—Works by Group of American Painters, to April 1. Complete Work in Mezzotint of Elizabeth Gulland, April 3-15.

Reinhardt Galleries 565 Fifth Ave.—Portraits by Prince Pierre Troubetskoy, to Mar. 27.—Blakelock Aid Exhibition, Apr. 3-22.

Salmagundi Club, 14 W. 12 St.—Annual Exhibition of Oils by Members, to Mar. 23.

Jacques Seligmann Galleries, 705 5th Ave.—Henry Clews, Jr.'s, God of Humormystics Straus, J. H., 275 Fifth Ave.—Works by American Artists, to April 8.

Thumb Box Gallery—Appreciations of Childhood by Wm. Dearing Perrine, Mar. 27 to April 22.

Weston Galleries, 622 Lexington Ave.—Italian Primitives, to April 15.

Whitney-Richards Galleries, Holland House, Fifth Ave. and 30 St.—Works by George Wright, to April 5.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Salvador de Mendonca and other Estates and owners. Old and Modern Paintings eve'gs, Mar. 20-31. Mrs. E. G. Simmons's porcelains, jades and other art objects, and C. A. Hirschfelder's Japanese and European ivories, afts., Mar. 28-29.

Anderson Galleries, Madison Avenue at 40 St.—Rare Books, Autograph Letters, Fine Remarkable collection of rare autographs, on exhibition to Sale, Mon. and Tues. afts., Mar. 27-28.—Three hundred Paintings by Old and Modern Masters, consigned by William Macbeth, Mrs. Joseph J. Little, the estate of Florence B. Ruthrauff, the estate of Dr. R. A. Witthaus, and others, on exhibition, Mar. 28 to sale evenings of Apr. 3-5 inclusive.—Libraries of Edson Salisbury Jones and Charles J. Fisk, on exhibition, Mar. 3 to sale afts. of Apr. 6-7.

Copley—Plaza Hotel, Boston.—Ross Hall Maynard Antiques, Engravings and Paintings, Mar. 27-29.

Stan V. Henkel's, 1304 Walnut St., Phila., Pa.—Letters of Gen. Beauregard and other Confederate Letters, Mss. and Material aft. and eve., April 4.—Americana aft. Mar. 31 and Pa. and other Provinces papers and documents, eve. Mar. 31.

C. F. Libbie & Co., 597 Washington St., Boston, Mass.—Library of the late James Delano, of New Bedford, Mar. 29-30.

Walpole Galleries, 10 E. 49 St.—Oriental and European objects of art, aft. Mar. 28.

INDIANAPOLIS.

The ninth annual exhibition of "Works by Artists of Indiana," is now on at the John Herron Art Institute and sets a new standard for Indiana artists. It contains 197 paintings, 25 sculptures and 40 examples of the applied arts.

The J. Irving Holcomb Prize, of \$100 offered by Mr. J. Irving Holcomb of Indianapolis, for a painting of special excellence in the exhibition, was awarded to Wayman Adams for his "Portrait of Alexander Ernestino," shown in the 1914 exhibition of the Academy of Design and there received the Thomas R. Proctor prize.

The Art Institute, in order to encourage Indiana artists, has appropriated \$100 to be known as "The Art Association Prize." Three paintings recommended by the Jury-Committee for this prize and to each of which was awarded an hon. mention, are "The Visitor," by Katherine H. Wagenhals of Ft. Wayne; "Evening Flowers," by Olive Rush of N. Y.; a small charming Goya-like study of a child in a white dress; and a watercolor entitled "Windy Day, Rockport Harbor," by Herman H. Wessel of Cincinnati. From these three paintings the Fine Arts Committee of the Association will select the one to receive the prize, upon which the painting will become the property of the Association.

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BOSTON.

Notwithstanding the Lenten season, Boston's meal of art has been a varied one this week, with many foreign dishes added. The full-course dinner is the Swedish Exhibit in Copley Hall. To actually see the pictures at these Copley Exhib'ns, one always goes a second time. Boston was not aroused to enthusiasm by this display. Not that it is a bad showing but it lacks distinction. One is struck by the large size of many of the paintings, evidently made for exhibition purposes only. Snow under all efts, sunsets, midnight scenes, moonlight and afterglow—all are here, on a big, declaratory scale. It represents the "obvious in art."

At a local gallery, New England's own product, Dodge MacKnight, now has his annual showing. Brilliant work this—dashing, gallantly done—from the hard and dazzling coldness of his New England snow scenes to the splendid, rioting color and strange, almost startling shapes and forms of his Grand Cañon series. But is nature really as freakish as this?

The Guild of Boston Artists' exhibit at the Museum is so excellent that it continues to grieve and irritate the narrow-minded croakers, who cannot believe that anything local can be good. At the Guild's own galleries, William James, son of the late distinguished psychologist, has opened a "one-man" show. He paints in a broad, lucid manner, with youthful courage and ambition.

Old American portraits, gathered by that enthusiast, Mr. Frank Bayley, are at the Copley Galleries.

There are examples of the works of Copley, Sully, West, Pratt, Fiske, Smibert, Blackburn, Badger, Johnston, Savage, Henry Sargent, Williams, Greenwood and others—a list which embraces the names of some interesting painters but little known today. With one exception, the collection is entirely composed of pictures never before publicly exhibited. They are all loans, and most of them come from local private collections. The gallery presents a distinguished appearance, and is well arranged with furniture belonging to the period of the paintings. The exhibition is to remain open until April 8.

Thomas Sully's fine portrait of Sarah Brinhurst Dunant is one of the notable pictures in the exhibition, and represents him at his best. Other important canvases are John S. Copley's "Portrait of Mrs. Judge Vinal"; Robert Fiske's self-portrait and his "Portrait of Mrs. Charles Apthor"; John Smibert's two portraits; a fine "Nathaniel Cunningham," by Jonathan Blackburn; four works by Joseph Badger; a portrait of Samuel Dexter of Dedham by John Johnston; two portraits by Edward Savage; a "Portrait of Polly Allen," by Benjamin West, and portraits by Henry Williams, Ethan Allen Greenwood and Henry Cheeves Pratt—which will be noticed more at length next week.

John Doe.

TOLEDO.

The much-talked of "Moonlight," by Ralph Blakelock, sold for \$20,000 at the recent Lambert sale in New York, has been hung in the permanent collection of the Museum. As the Museum has no funds with which to buy paintings, the canvas was not purchased by this institution, but by Mr. and Mrs. E. D. Libbey, who presented it to the Museum.

Three important exhibitions will be on view in the transient galleries of the Museum during the current month, the first, a group of 12 examples by the American artists Gifford Beal, W. J. Glackens, Hayley Lever, Paul Dougherty, George Bellows, Childe Hassam, W. Elmer Schofield, Ernest Lawson, Wm. M. Chase, Robert Henri, Gardner Symons and J. Alden Weir; the second, a collection of 24 paintings by George Elmer Browne, and the third, a rare collection of book-plates from the Winifred and Leroy Truman Goble collection of Chicago.

The exhibit of landscapes by John F. Carlson at the Mohr Galleries during the first 2 weeks of Mar. created an unusual amount of interest. Three out of 22 canvases were sold: "Woodland Pool," "Waning Snows," and "Silent Woods." The last half of Mar. at the galleries will be occupied by a coll'n of watercolor portraits of children, the work of Elinor M. Barnard of London. At a private exhibit in his studio Thos. S. Parkhurst sold his landscapes entitled: "Dutch Canal," "June Days," and "Autumn in the Berkshire Hills."

Frank Sottok.

CLEVELAND.

Robust impressionism, strong color values and sincerity in his treatment of the seafaring French peasants who figure largely in his paintings, are the chief characteristics of the first homecoming exhibition of Alexander Waishawsky. For nearly three years this ardent "modernist" has been away from his home here and a warm welcome was tendered him on his arrival

at the School of Art with the display of his canvases.

Mr. Cheshire L. Boone of the Macbeth Galleries, N. Y., has a fine collection of modern American art at the Gage Galleries. Hawthorne's "Annunciation," Ivan Olin's figure piece "The Statuette"; Richard Miller's portrait of his wife, "Waiting"; Robert Henri's "Spanish Girl" and marines by Dougherty, Waugh and Carlsen and landscapes by Ben Foster, Chauncey Ryder, Ballard Williams and Henry Ranger are among the noteworthy canvases shown.

Originals by Leon Bakst will be shown at the Korner and Wood Gallery next week. Watercolors by Onorato Carlandi, leading modern Italian painter, are hung there at present and include old Roman gardens and ruins, Italian villas and other characteristic scenes rich in color and atmosphere.

Mr. Max Spero, N. Y. illustrator, who has been winning success as a portraitist in that city and Chicago, has returned to Cleveland for a time to execute several commissions.

Jessie C. Glasier.

RICHMOND, IND.

William M. Chase of N. Y. will probably be the guest of honor of the Richmond Art Association at the formal reception and dedication of Chase's self-portrait, painted especially for the Association, in the High School Art Gallery about April 15. Mr. Warner Leeds, also of New York, who was born and reared here and who has agreed to pay half the purchase price of the Chase picture (\$500) will also be a special guest of the Association on that evening.

Grand Canon to sketch before his return. He has had a successful winter in New York painting portraits and also sold some nocturnes and landscapes.

Mr. and Mrs. Henry Cotton are spending this month in Bermuda. They will return to their studio, 1 W. 64 St., early in April.

Charles Naegele, son of the portrait painter, has recently won a competition over a number of young musicians to play at a concert April 30 with The Young Men's Symphony Orchestra.

Everett Warner has taken a studio for the present at 33 West 67 St., where he will remain until the summer when he will probably return to Lyme, Conn.

Recent portraits by Francisco Pausas are a full length of Tamaki Mura, the Japanese Prima Donna, a faithful presentment of Mrs. R. Penfield, and a remarkable portrait of Maria Guy, as Carmen, in which he has caught an excellent likeness. It is rich in color and full of character. A striking presentment of Miguel Llobet, the famous guitarist, is also shown at his studio.

C. Arnold Slade's "one man" show of 66 varied canvases is on at the Swain School of Design, New Bedford, Mass., until April 1.

Gustave Wiegand is at 44 West 96 St., where he has painted several of his attractive landscapes, snow pictures and moonlights. He has had a successful winter, having sold several paintings to prominent collectors.

Robert Vonnoh plans to go to Lyme, Conn., within a few weeks to remain for some months, to paint a number of pictures, for exhibition.

Walter Griffin has taken Paul Bartlett's studio at 400 West 23 St. for a time, where he will show a group of his recent work—watercolor, oil and pastel.

Glenn Newell has taken a studio in the Vanduyck where he will paint until the late Spring when he will return to his studio at Glenn Ridge, Conn. He shows a number of fine landscapes and cattle pieces, the result of his summer and autumn's work.

Chester Hayes spent the winter in Toledo, Ohio, where he has been painting portraits. He also painted a large decoration for an important club in that city.

Irving R. Wiles has recently completed a portrait of Mr. Daniel Barnes, president of the Seamen's Bank for Savings—a dignified painting, full of strong character and able brushwork. At his studio, 130 W. 57 St. he is at work upon an unusually interesting portrait of Miss L. Silvey. The color scheme is browns and blues. The sitter, who is a charming blonde, reclines gracefully on a sofa. The composition is individual and the whole work expressive of the culture and usual good taste of the artist. Next week he will go to Rochester to complete the portrait of Mr. L. N. Stein.

Mrs. George G. Trask, a relative of the late Spencer Trask, is holding an exhibition of California subjects at her studio, 140 W. 46 St. The paintings are done with great sympathy and understanding of the subject. Mrs. Trask spent considerable time during the past year in the far west and her work shows thought and skill. It includes oils, watercolors and pastels, and the subjects are records of street scenes in San Francisco, landscapes, Scenes from the Panama Exposition, Dock Scenes, the Canyon and various mountain subjects.

34 Nordell Oils in Buffalo.

Carl J. Nordell is showing 34 landscapes and portraits at the Guild of Allied Arts exhibition in the Little Gallery, Buffalo. Among these may be mentioned, "In the Forest of Fontainebleau," "A Brittany Landscape," "Luxembourg Gardens," "The Fishing Fleet, Concarneau," "A Paris Market Woman" and "Girl in Black."

Rare Egyptian Painting.

There is now on view at the Gothic Gallery, 15 E. 40 St., a rare Egyptian painting on linen, one of the most notable ever brought to this country. The work has already been sold but the former owner, Mr. G. Aharonian, has received permission to exhibit it for several weeks. The painting, which some claim is of the Ptolemaic period and others of the Coptic period, the 1st and 2nd centuries, A. D., represents an Egyptian diety, who is surrounded by all the symbolical gods and goddesses of Egypt. The background is of greyish white and the coloring of the figure is very artistic, the torso being rose colored, while the arms and breast are of golden yellow. The face which is apparently not the original one, has both black eyes and eyebrows. In size the painting is quite unusual, being 6 ft. 2 in. in height and 3 ft. 6 in. in width.



RARE EGYPTIAN PAINTING.

1st or 2nd Century, A.D.

At the Gothic Gallery.

NOTES OF ART AND ARTISTS.

Mr. John Shelton Eland of London has completed portraits of several Cleveland society folk, including Mrs. Parmely Herick and two sons of Mr. and Mrs. W. P. Palmer. Mr. E. Hodgson Smart of London, whose "Lady in Black" won him a commission to paint King Edward VII and Queen Alexandra, has opened a portrait studio here and has completed a portrait of Very Reverend H. P. Alman Abbott, dean of Trinity Cathedral.

Charles Hoffbauer, the gifted young French painter, who spent several successful seasons in this country where he made many warm friends, and where his art was much appreciated, all of which he sacrificed to fight for France, writes from the trenches that he is in good health and spirits.

Albert P. Lucas is spending several weeks on the Pacific Coast. He will visit the

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ART BOOK REVIEWS.

THE ARTISTIC ANATOMY OF TREES.
—By Rex Vicat Cole, 8vo., J. B. Lippincott & Co., Phila., \$1.75 net.

The impetus given to geological and botanical study for landscapists by Ruskin in his "Modern Painters," which had notable results in the early work of Sir John Millais and Holman-Hunt, is comprehended by this new volume by a British painter, whose purpose springs from a "worship of nature, an enthusiasm for art, and a love of truth which should help to check excesses." As might be expected in the work of an English author, Ruskin's hero Turner is relied upon to furnish glowing examples of tree form treatment. Indeed Turner's "Blair Athol" from the "Liber Studiorum" supplies the frontispiece, and a fine reproduction of his "Bay of Bale, Apollo and the Sibyl," is included among the illustrations of the text.

Other British landscape masters represented are the "pioneer" English classicist, Richard Wilson, "Venus and Adonis," Gainsborough, "Wood Scene—Village of Cornard, Suffolk," which has a remarkable compositional anticipation of Th. Rousseau, Gainsborough ("Market Cart"); "Old Crome" ("Porrington Oak"); Constable ("Valley Farm"); John Linnell ("Wood-Cutters"), and Creswick ("Village Church Pathway").

The modern Britishers who furnish examples are Sir Alfred East, David Murray, George Clausen, Hughes Stanton, Adrian Stokes, Mark Fisher, Sir E. A. Waterlow, Cecil Lawson, Vicat Cole, R. A.; and the author. The Continental masters, whose landscapes further exemplify the author's conscientious studies are Giorgione, whose "Judgment of Solomon," contains a fine classical landscape; Rubens, Guercino, the inevitable Claude Lorraine ("Marriage of Isaac and Rebecca"); Gaspar Poussin, Rembrandt, Salvator Rosa, Sebastian Bourdon, Jan Both, Van der Neer, Hobbema (the famous "Avenue, Middleharnis"); Adam Pynacker and Watteau. The Barbizon men Corot, Diaz, Troyon, Dupre and Rousseau, are also drawn upon for examples.

These illustrations are mentioned specifically because they constitute a valuable portion of the book. The author's own drawings are numerous and give point to his analyses of various species. His chapters on the "influence of buds," "How a tree is built up," and "The position, form and texture of leaves," are admirably handled, and show the results of much painstaking and patient study.

The appendices dealing with the indigenous and introduced trees of England and the distribution of trees in Europe contain also a lengthy and valuable bibliography. Such a book cannot be too highly commended. It encourages a deeper study of nature than the ordinary landscape painter imposes upon himself. Some of our smart American landscapists might do well to peruse this volume, for the book emphasizes anew the fact that the most "artistic" and apparently licentious of the great outdoor painters had a basis of scientific knowledge of nature's creations. One need not be pedant to acquire an intimate knowledge of at least the most majestic of the marvels "that seem," as Ruskin said, "perpetually to tempt our watchfulness and take delight in outstripping our wonder."

CATALOG DE LUXE OF THE DEPARTMENT OF FINE ARTS—PANAMA-PACIFIC EXPOSITION, 1915-16. Edited by John E. D. Trask and J. Nielsen Laurvik. San Francisco, Paul Elder & Co. Quarto, two volumes.

This sumptuous de luxe edition of the Catalog of the Fine Arts Department at the recent Panama-Pacific Exposition has an unusually well written and appreciative introduction by Fine Arts Director Trask, concluding with some well chosen and appropriate verses, and which prepares the way for a series of briefer and longer essays, chiefly by J. Nielsen Laurvik on early and modern American Art and that of most of the various nations represented by exhibits in the Fine Arts Departments, and on the dozen or more American artists who were honored by special rooms.

While Mr. Laurvik writes intelligently and appreciatively on the whole, there is entirely too much from his pen in the work, and it suffers therefore from a certain monotony of impression and expression.

Mr. Laurvik's sympathy for new "modes" of painting is scarcely sufficient justification for his essaying to write about early American art, of which he evidently has little intimate "first-hand" knowledge. True enough, the Exposition was not particularly strong in its display of early American art, and the average reader will likely pay little attention to the conventional "twitter" anent Benjamin West, Copley and Gilbert Stuart which accompanies illustrations of their works. The extraordinary weakness of the group of works by native "old masters" shown at the Exposition—Copley being represented by the more than ques-

tionable portrait of "Mrs. Powell" alone, a surprising blunder—although not by any means indicative of weakness in the whole collection, is unfortunate.

A great American exposition which does less than justice to the interesting beginnings of American art cannot hope to command the completest respect. The sense of lost opportunity in this case is rendered even more poignant when one recalls that 1915 was the centennial of Copley's death, when something in the nature of a memorial loan display of his American portraiture should have proven a feature of the Exposition's fine art department.

We might easily have been spared the view of many of the too-often displayed canvases of some of our "smart" contemporaries, whose facile accomplishments mean nothing in the big scheme of the world's art. There is novelty at least in the work of Duvenceck, old as it is; indeed, even more might have been made of it in this catalog. The treatment of Whistler—the one universal figure in XIX century art to whom America can lay any claim—is distinctly inadequate. Neither does Sargent get his due, nor Winslow Homer. But the little wheelings, as usual, are paraded in pomp.

James Britton.

PROVIDENCE.

On March 14th, a joint exhibition of paintings by F. Usher De Voll, Angela O'Leary, Hope Smith and Wm. H. Drury opened at the Art Club. Mr. De Voll's subjects are for the most part street scenes and views along the waterfront in New York City and Providence. "Winter in New England" and "In Old Quebec" are excellent. Miss O'Leary shows about forty watercolors of decorative quality in which quaint and dilapidated old buildings and tumble down rookeries are the motive and several studies of bridges.

Miss Smith has about a score of broadly painted pictures of market places, street scenes, coal pockets and winter landscapes. Mr. Drury is especially well represented with a series of ocean pictures—the result of a recent trip to Bermuda.

At Tilden and Thurber Co.'s original color etchings are on view. "Island of the Swan" is a choice example of G. de Latenay and the several examples of J. Aphege Brewer are excellent. "Antwerp," "Dieppe," and "Malines" by this artist are of interest not alone for their subjects, but for their color as well.

W. Alden Brown.

MINNEAPOLIS (MINN.)

An exhibition, unique and practical, is now on at the Museum, consisting of a wall paper display, most designed to show good and bad designs. Each example bears a label explaining why it has the desirable quality, or lacks that merit.

In the recent competitive poster contest for "Baby Week," three posters, designed by the students of the Fine Arts School, won the cash prizes. Four other schools entered the contest. Miss Mary Moulton Cheney is in charge of this department of designs, and the poster work in other exhibition has become quite noted.

The gift of \$25,000 for a new building for the Art School, given by Mrs. John VanDerlip and her brother Dr. Angus Morrison, has been increased to \$50,000 and work on the structure will be begun in the spring. On account of the demand for instruction in etching, Mr. Gustav F. Goetsch, the principal, has formed a class in this branch of art.

The gift of two important pictures to the Museum has just been announced by Director Breck. One, a large landscape, by G. Michel, from the recent Lambert sale presented by Mr. J. J. Hill; the second is the Martin Koon Memorial collection by Mrs. C. C. Bovey and her sister Mrs. C. D. Velie, a twilight scene in the Luxembourg gardens, by John S. Sargent, painted for his friend, Architect McKim.

Messrs. E. H. Wuerpel, Director of the St. Louis Fine Arts School, and Charles H. Browne, landscape artist of Chicago, were the two artists outside of Minnesota who formed the Jury of Awards in St. Paul for the artists' exhibit of six western States.

The gold medal awarded by the St. Paul Institute, designed by Paul Manship, and presented by J. J. Hill, was won by Miss Elsa Lavbach, of St. Paul, for a portrait. Among other winners of medals were Geo. E. Burr, of Denver, an etching; Mabel Kev, Milwaukee, watercolor; Mrs. Gertrude J. Barnes, Minneapolis, oil study "Peonies." M. C. Wells.

ART SALES IN HOLLAND.

The first art auctions of importance anywhere on the continent since the outbreak of the war, are announced to take place at the galleries of Frederick Muller & Co. in Amsterdam—the first of the well known collection of pictures formed by the late W. J. Van Randwijk of the Hague, and the second that of the also well known Rosenfeld-Goldschmidt collection of XV-XVIII century French and Flemish tapestries and bronzes, ivories, enamels, Italian and German faïences, fans, etc., together with a few pictures, and which is to be held May 9-12 inclusive, in two sessions, morning and afternoon on each day.

The Art News has received the catalogs of these most important and interesting sales. That of the Randwijk collection is a large and exceptionally handsome volume, with beautiful plates of the principal pictures to be sold, which include some admirable examples of Blommers, Boshoom, Breitner, Israels, Corot, Dupre, Daubigny, Jacque, Millet, Neuhuys, Mauve, Jongkind, Jacob and William Maris and Troyon.

This sale should specially interest American dealers as the 37 pictures are of exceptional quality. The catalog, can be examined at the ART NEWS' office and orders will be received by the ART NEWS, to be sent by cable. The details of the Rosenfeld-Goldschmidt collection, in which the tapestries are exceptionally fine, will be given later. The handsome catalog of this collection can also be seen at the ART NEWS office.

SALES PAST AND TO COME

Huntington-Bixby-Church Rarities.

Duplicates and selections from the famous libraries of Messrs. Henry E. Huntington of New York, and William K. Bixby of St. Louis, and books on early English literature from the library of the late E. Dwight Church of Brooklyn, are on exhibition at the Anderson Galleries. These great rarities are to be sold in five afternoon and evening sessions beginning Wednesday aft. next. Mr. Huntington was the largest buyer at the Hoe Library sale, and since then has bought four great libraries, so that he has accumulated a large number of duplicates, which must be sold to make room for additional purchases. Mr. Bixby has one of the largest autograph collections in the U. S. and in a letter to the Anderson Galleries says:

"During a long period of collecting, I have acquired some duplicate books, many MSS. by the same authors, and many autographs by the same writers, until the room in which I keep them has been crowded to overflowing. To obtain more space, I have sent a large quantity of literary material to you for sale."

Mr. Huntington's consignment consists mainly of XIV century English colored plate books. Some of the rarest and finest editions of books, illustrated by Alken, Cruikshank, Egan and Rowlandson are in the collection, and while many are in the original binding, others have been bound in sumptuous style. Later on, duplicates from other divisions of his great collection will be sold.

Mr. Bixby's consignment consists of some rare books, and a large number of autograph letters and MSS. of distinguished authors. The most valuable of the MSS. are Fiske's "Discovery of America," consisting of more than a thousand pages, bound in three quarto volumes, and Charles Reade's "The Cloister and the Hearth," bound in four volumes. The former is one of the most important of American MSS. and the latter is regarded by many critics as the greatest of all English historical novels.

Among other authors represented by MSS. are James, Dumas, Hawthorne, Irving, Kipling, Lamb, Poe, Scott, Tennyson and Thoreau, but there are a hundred others. Lamb's Common Place Book, consisting of seventy-seven pages in his autograph, and unpublished letters and poems by Lamb, two copies of Burn's Poems each with corrections and additions in his autograph, and two copies of each of Mr. Bixby's privately printed books are in the collection. There are hundreds of autograph letters by the great soldiers, statesmen, and authors of England and America.

The consignment from the executors of the Church estate consists mainly of books on early English literature, once in the Frederick Locker-Lampson library, and among them some great rarities. Kendall's Flowers of Epigrammes, 1577; Churchyard's Miserie of Flaunders, 1579, and Revnold's Mythomystes, 1630, were not in

either the Hoe or Huth collections. Ford's Fames Memorial, 1606, is one of four known copies, and of Lydgate's Treatise of the Horse only two copies are known, one in this sale and the other in the library of Cambridge University. This precious volume was printed at Westminster by Wynkyn de Worde about 1499.

Sale of Old and Modern Masters.

An interesting collection of paintings by Old and Modern Masters will be placed on exhibition Tuesday next at the Anderson Galleries, preliminary to the sale in three evening sessions beginning Monday, Apr. 3. Among the consignors are William Macbeth, Mrs. Joseph J. Little and the estates of Florence B. Ruthrauff, and Dr. R. A. Witthaus.

Most of the paintings consigned by Mr. Macbeth consist of Old Masters, purchased by him in Holland more than twenty years ago and formed the collection which was the life work of a well-known resident of The Hague, M. Muijser. A few of the pictures were sold immediately after the collection arrived here, but the remainder were placed in storage and are now publicly exhibited for the first time. The authenticity of many of the pictures has been well established by competent authorities, among them Dr. Hofstede de Groot, whose written opinion accompanies several canvases.

Among the Old Masters represented are Cotes, Reynolds, Rubens, Terburg, Van der Werff, and Van Ostade, and among the Moderns are Bierstadt, Blakelock, De Haas, Inness, Keith, Moran, Twachtman, and Wiggins. The paintings by these artists are, without exception, interesting and important.

Sale of Rare Autographs.

In the collection of rare autographs, which the Anderson Galleries is to sell Monday and Tuesday afts. next, is a quantity of Washington material, including many letters and documents signed by him, several full autograph letters, among these a remarkably fine letter, written shortly before his death, and a curious letter of thirteen pages, taken from his own copybook. The Grant material is of superlative importance. His original letter and despatch books, with his own copies of important war documents, are here, but more extraordinary, even than these, is the original letter which Grant wrote to Sherman anent the surrender of Johnston, one of the most important of all Civil War letters. More than 300 autograph letters by Ruskin are in the sale, and an extraordinary collection of more than twenty letters by Longfellow. The letter in which he describes his entertainment of Dickens is particularly important.

Latta Print and Map Sale.

The Latta Collection of Phila. prints and maps, was sold Monday and Tuesday, at the rooms of Samuel T. Freeman & Co. in that city. The Nicholas Skull Map of Phila. was sold to Mr. Joseph Sabin for \$1,650. It was originally disposed of by a New York dealer to one in Phila. for \$300, and the latter sold it to Mr. Latta for \$500. Mr. Rosengarten of Phila. secured for \$550 the acquittal of the Battle of Mud Fort, by Lieut. W. Elliott. A set of Birch's "Views of Philadelphia" brought \$460 from Mr. Fearon of that city. "Philadelphia from the Old Ship House" brought \$210 from Mr. Pettit. Mr. Max Williams gave \$180 for a "View of the House of Employment, etc.," and Mr. Beck \$100 for "An Attempt to Burn John Harris by the Indians."

End of Burton Sale.

Part 6, the last of the John E. Burton collection of curios and miscellaneous art objects was sold at the Anderson Galleries, Monday to Wednesday, bringing a total of \$1,727.70, which, added to the \$27,005 obtained for the first five parts, made a grand total for the entire sale of \$28,732.70.

Art Auction at Savoy.

The ballroom of the Hotel Savoy is the newest place selected for an art auction sale, and beginning Apr. 13 next, there will be exhibited there, to Apr. 15 inclusive, previous to their sale at auction, Apr. 17 to 20 inclusive, the varied art collections, formed by the late Daniel S. Miller, uncle of Messrs. George, Howard, Edwin and Frank Gould, and of Mrs. Finley Shepard, removed from his former large apartment in the Navarro apartments, 150 W. 59 St.

Mr. Samuel Marx will be the auctioneer. The collections comprise an unusual and choice assortment of jades, ivories, French porcelains and miniatures, Italian marbles, and some 160 pictures, mostly by modern French and American painters. There are also a number of editions of standard authors in beautiful bindings, some jewelled.

The Barber Library Sale.

At the opening of a sale of books from the library of the late Mrs. Amzi L. Barber and others, at the American Art Galleries, on Monday afternoon and evening, Mr. Hiram Parke being the auctioneer, \$5,350 was real-

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—Journal of Decorative Art, London.

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ized. Charles Scribner's Sons paid \$635 for 7 folio volumes in green morocco, on North American birds, by Daniel Giraud Elliot. Mr. A. Swann as agent gave \$150 for the 34 volumes of an uncut set of Carlyle in levant morocco, London, 1870-72. He also gave \$100 for the 14 volumes of a first edition of Lady Catherine Jackson's historical works; \$95 for a 25 volume first edition set of Froude; \$87.50 for the 6 extra illustrated volumes of J. H. Jesse's "London—Its Celebrated Characters and Remarkable Places"; \$80 for the 15 volumes of Evelyn's and Pepys' Diaries and North's Lives, London, 1826-41, and \$55 for 2 volumes of the Kelmscott Press edition, one of 300 of the Caxton "Recuyell of the Historyes of Troy." Mr. Spring, agent, paid \$67.50 for the 14 volumes of Ford's "Writings of Washington.

The final sessions on Tuesday brought the grand total of the sale to \$8,237.75. Mr. A. Lowenheim gave \$130 for a set of the 11th edition of the Encyclopedia Britannica. Mr. Morris gave \$50 for parts 1-13 of the Browning Society papers, containing the Essay on Shelley and a Browning bibliography.

Prices at the Freund Sale.

The sale of the Karl Freund collection of antique art objects and furniture, Mr. Thomas E. Kirby officiating, opened Monday afternoon at the American Art Galleries, with a total for the session of

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\$11,988.50. Mr. Otto Bernet as agent gave \$1,380 for a pair of XVII century carved, painted and inlaid side tables of the Adam period. He also gave \$540 for a couple of XVIII century paintings on glass. Mr. Kenney paid \$400 for a set of ten painted arm chairs of the Adam period and Mr. F. J. Marion the same amount for a pair of English side tables painted by Cipriani. The latter also paid \$155 for a XVI century Italian walnut coffer. Mr. P. J. Mosenthal gave \$310 for a XVI century walnut carving and Mr. H. Symons \$300 for a pair of French terra cotta figures attributed to Clodion.

The second session on Tuesday fetched \$18,427.50, bringing the grand total to \$30,436. Miss Elizabeth Woodville paid \$1,120 for a set of 8 English XVIII century painted chairs and \$480 for another set.

On Wednesday \$23,334 was realized which advanced the grand total to \$55,626. Mr. E. T. Moran gave \$1,025 for an "Infant Christ Lying in the Manger," attributed to Luini. Mr. Otto Bernet, agent, paid \$900 for a pair of XVIII century French walnut arms chairs. Mrs. E. S. Harkness gave \$820 for two English wax statuettes, after bronzes by Falconnet, and Mr. C. K. G. Billings \$770 for a pair of XVII century Italian walnut arm chairs.

At the final session Thursday, \$54,632.50 was realized, which brought the grand total of the sale to \$110,258.50. Mr. W. M. Flook paid \$8,300 for a set of panels by Angelica Kauffman illustrating the story of "Telemachus and Calypso." He also bought for \$1,100, the Florentine tapestry, "Carpet of the Popes." Mrs. Payne gave \$4,000 for the oak panelled "Gun House Room," and Mr. W. W. Seaman, agent, \$3,800 for the XVII century pipe organ. The "Wren Room" went to Mr. J. W. Cross at \$2,600.

Oriental Antiquities Sold.

The opening session of the sale of the Mirza Raffy collection of Persian antiquities, at the Anderson Galleries on Mar. 17, produced \$5,314.50. Mr. A. N. Davis paid \$390 for a large Hamadan rug and \$300 for a large Seraband rug with a palm leaf pattern. The latter amount was given by Mr. A. Devejian for a Hamadan rug.

The final session, Mar. 18, realized \$21,705, the grand total for the sale being \$27,030. A buyer, whose name is not given, paid \$4,200 for an antique Oushak Palace rug and also to a party not named went a \$2,200 Melez prayer rug.

SABIN PRINT SALE.

At the sale of a collection of line engravings and mezzotints, including 47 examples of S. Arlent Edwards, owned by Mr. J. P. Sabin, at the American Art Galleries, Wed. eve., a total of \$6,705 was obtained for 190 numbers.

The 47 examples of Arlent Edwards brought some \$2,399.50, a somewhat disappointing result, although a number of the prints notably the early series of American Generals of the Revolution were not colored. The highest figure brought by an Edwards print was \$225, paid by Arthur Swann, agent, for "The Princess Beaulieu," after Nattier. Ackerman & Sons, the English dealers, paid \$200 for the "William of Orange," after Van Dyck, and Seaman, agent, \$130 for the "Lady de la Spencer," after Gainsborough.

The highest figure of the sale was \$600 for which sum Mr. Edward Shearson secured a beautiful set of eight French colored plated representing scenes in the life of Mme. La Valliere.

A good set of Wheatley's "Cries of London," engraved by Thomas G. Appleton, brought only \$50 from Mr. Edward Shearson.

William Ward's "Farmer's Stable," after G. Morland, brought \$140 from Max Williams. The large and fine "Duke of Hamilton," by P. Vanderbanck sold for only \$32.50 to Max Williams. Mr. J. B. Cobb secured George Morland's "Fruits of Early Industry and Piety" for \$200. The examples of Nanteuil sold poorly, only one "Cardinal Barberini" bringing a fair figure, \$110 from Seaman, agent.

Of the Meryons again, only one, "Abside of Notre Dame," brought a good figure, namely, \$340, from Mrs. Osterlein.

KELEKIAN'S NEW IMPORTS.

The Kelekian Galleries, No. 707 Fifth Ave. have recently received some superior examples of the early Chinese painters and sculptors, and an assortment of old Italian majolica, including some rare plates by Gubbio and Urbino from the Cottreau sale, in Paris, of 1910.

SELL "LEXINGTON" PICTURE.

Albion H. Bicknell's "Battle of Lexington" has been ordered sold, in connection with an equity suit brought in the Superior Court, Boston. The proceeds are to go to the estates of the artist and those who helped him financially while he was creating the work.

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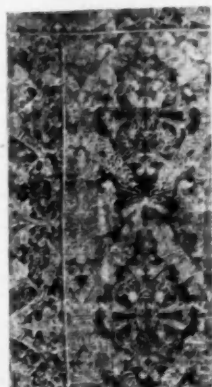
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EHRICHS MAKE GOOD SALES.

The Ehrich Galleries, 707 Fifth Ave., have
recently made, among a number of interest-
ing sales, those of the fine early English
landscape by James Stark, which they pur-
chased at the recent Lambert sale, to a well-
known New York woman collector, and of a
portrait of a man by Raeburn, and the strik-
ing "Portrait of Coyvesex" (the French
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